

CHATELAIN... VARIÉTÉS... MOZART... 12 variations... 3.10

SUITE DES POT-POURRIS DIVERTISSEMENTS ET PETITES PIÈCES POUR LE PIANO... WALTZES, ALL-BOYNDEN ET ANGLAISES... OUVERTURES POUR LE PIANO... TRIOS POUR LA HARPPE... AIRS D'OPÉRAS...

SUITE DES AIRS D'OPÉRAS... LA CAMILLA... MUSIQUE DU CÉLÈBRE PER... MUSIQUE DU CÉLÈBRE GYGHelmi... MUSIQUE DE CIMAROSA... ROMANCES DU TAC...

AIRS D'OPÉRAS... PRINCE DE TARENTE... IL CONVITO (LE BANQUET)... ROMANCES DU TAC... Elle et moi... L'amour échappé de Cythere...

DES AIRS D'OPÉRAS.

A CAVALLA.

ne du célèbre Per.

ndiavolato (Introd:) 2.10

e (Aria).....2. "

e (Aria).....2. "

na antica (Trio).....4.10

che il marito (Aria)....1.16

te il cor (R. et Aria)....

di moimaro (Ronde)....2. "

anti (Duo).....2.10

ant (Cavat).....1.10

laci (R. et Duo).....3.15

figura (R. et Aria)....2. "

li sardi (Trio)1.16

l'ora (Aria).....2. "

de l'armatori (Duo)....1.10

stimentet Duo)1.10

l'armatori (Aria)....2.8

le (Quatre to).....4. "

E GEMELLI

l'célèbre Guglielmi.

ppia (Cavatine).....1.10

i volete (Air).....2. "

che figura (Duo).....3. "

ilascio (Air).....2.8

LI AMOROSI.

l'célèbre Guglielmi.

sposino (Air).....1.16

l'avertrovato (Duo)....3.10

a (Air).....1.16

r).....2.8

MADE.

e Cimarosa.

(Cavat).....1.16

e (Air).....2.8

o (Air).....2. "

rocura (Air).....2.8

ove vai? (Air).....3. "

si s'oscura (Air).....1.16

i amor (Cavat).....1.5

osa) Vado si na.....2.8

r) Mia Carina.....2. "

rolmi) Che di vorresti.....

AIRS D'OPÉRAS.

VALET DE DEUX MAÎTRES

NOUVELLE MUSIQUE DE FIGGCHI.

1. Je suis deux maîtres (couplets).....1.4

2. Lola! Frontin, (Trio de la toilette) ... 4.4

3. Sans l'amant qui nous engage (Rondo). 3.12

4. Insolent! vous son époux (Duo).....3. "

5. Retournons vers cet incroyable (Cou). 1.4

6. Sentimens jaloux (Rondo).....2.8

7. Je le tiens (Duo).....3.12

8. Tu respirez ma douce amie (Duo)....3.12

9. Cherchant un valet (Vaudeville).....1.4

PRINCE DE TARENTE

OPERA BUFFA.

1. Dove sei, don Sesto } Cavatine.....2. "

2. Mon cher' Sesto. }

3. (Dove lasso m'aggirò) Récit et Duo 3. "

4. (Ou vais-je?)

IL CONVITO (LE BANQUET.)

MUSIQUE DE CIMAROSA.

1. Se pietoso Amor (Cavatine).....2. "

2. Se fedel (Duo).....3.15

LA GISELDA OU LA VERTU À L'ÉPREUVE

MUSIQUE ET CHEF D'ŒUVRE DE CÉLÈBRE PER

1. Voi d'amante (Cavatine).....2. "

2. L'angel che sta (Duo).....3.15

3. Su Griselda (Récit: 3.15

4. Chi non sa (Cavatine).....1.16

5. Viderlo sol bramo (Duo).....3.10

6. Fedel sincero (Air).....3. "

7. A lei che adoro (Cavatine).....1.16

8. Io non bado (Polacca).....3.10

9. Se qui m'aspetti (Air).....3.15

10. Quel che piace (Trio).....3.15

ROMANCES DÉTACHÉES.

Piano ou Harpe.

ELLE.

Elle et moi.....1.4

L'amour échappé de Cythere.....1.4

Quand l'haleine des deux zéphirs (la Rose). 1.4

L'amour né de la rose.....1.4

C'est mon caprice.....1.4

(la Cousine) Une cousine jeune et johe. 1.4

L'amour pris à la pipée.....1.4

TOURETTE PERE.

La timidité.....1.4

Lécho.....1.4

Reichard et Jenny.....1.4

Les derniers momens d'Héloïse.....1.4

L'heureux souvenir.....1.4

La foi trahie.....1.4

TOURETTE PERE.

Mon petit Paul, ma Virginie.....1.4

Dans un désert loin du hameau.....1.4

Ecoute ma chanson.....1.4

En voyant fuir le tems de ma jeunesse... 1.4

Le sort commande.....1.4

DURAS.

A une jolie dévote.....1.4

Mourons mon Eugénie (le Délire).....1.4

A quatorze ans fillette.....1.4

COUARDE.

Les regrets de l'absence.....1.10

DRUET.

Les regrets.....1.4

GUICHARD

L'amitié préférable à l'amour.....1.4

L'amant parjure.....1.4

Chant de la paix (Ô le beau jour).....1.4

CHÉPULEPI.

Solitario, bosco, ombroso (Canon Italien). 1.16

Lamia fille il mic hel, (idem).....2.8

Dite al meno amiche (idem).....3.12

Ne il superbo (l'acccinture d'Armide)....2.8

Ahi ché il suon (Canon).....2.8

Non mi negote (Canon à 3 voix).....2.8

Perfida Gloria,.....4.4

Saival étoit (Romance).....1.4

Tu les brisas ces nœuds charmans.....1.4

Un jour échappé de Cythere (Chanson) ..1.16

Evviva, Evviva, Bacco (C. Italien).....4.16

Le sommeil fuit (Romance).....4.12

BOULDIER.

Quoi tu m'aimes (Romance).....1.16

Dans le printemps de mes années.....1.4

Vois ce vieux chène.....1.4

Eh quoi tu voulais (Duo).....2.18

Sous un saule au bord d'un rivaire.....1.4

Consolateur de l'absence (Romance)....1.4

Quand laissant la cité voisine (Rom)....1.4

Airs Anglais variés.....1.15

Aux premiers jours de mon printemps... 1.4

Air varié.....3.12

L'amour pour prix de sa défaite.....1.4

Mon bon ami, je te conseille (Rondo)... 2.8

L. JADIN.

Quoi tu peux douter (Romance).....1.16

Cœurs sensibles (Duo).....2.16

Pourquoi troubler (Rom: à un infidèle)... 1.4

La vie est dit-on un voyage (Romance).... 3. "

Vous voulez un tendre aveu (Chanson).... 1.4

Je le lâi plus ce bouquet que Pauline.... 1.4

Hâte toi, nuit silencieuse (Romance).... 1.15

Je l'ai quitté ce monde (Romance).... 1.4

Rondes pour Piano.....3. "

L'hyver sans fleurs (Romance).....1.4

Ainsi ta bouche le confesse (Romance).... 1.4

Va mon enfant, va vers ton frère (Rom).... 1.4

Air varié, musique de Paisiello.....3. "

Ne pleure plus mon Eulalie (Romance).... 1.4

Pourquoi donc ô ma Zélie (Ch. Nègre).... 1.16

La constance de l'amour (Romance).... 1.4

Rondeau pour Piano.....3.12

Rondeau pour Piano.....1.16

Viens ô ma bien aimée (Duo).....3.12

Ô doux espoir (Rondo).....1.16

Mon cœur est plein de celle que j'adore... 1.4

Vieux Troubadour.....1.4

Comment peut on se plaindre (La

sécurité) Rondo.....1.16

Cet Air qui frappe nos montagnes.....1.4

Viens un instant (Invocation à

la Mélancolie).....1.10

Un jeune cœur espère (Rondeau)....1.10

Le voyageur vient au rivage.

(Romance Affricaine).....1.10

Pourquoi l'aveugle destinée.....1.16

La plupart de ces Romances et Airs

sont arrangées pour la Guitare

par Vidal, Phillis et autres.

LA PAZZA

PER AMORE } (NINA OULA FOILE PAR AMOUR.)

OPERA BUFFA

DE PAISIELLO.

N°1. Il mio ben (Cavatine).....2.10

2. O momento fortunato (Duo).....4.10

LES ARTISANS.

N°1. Dove sono (Air).....3. "

2. Vidi un giorno (Duo).....3.8

3. Frà tante (Cavatine).....2. "

Trois e Nouvelle
QUATUORS
Pour

deux Violons, Alto et Violoncelle

DÉDIÉS

à Monsieur Vradisson

Par
LOUIS JADIN

Membre du Conservatoire de Musique Impériale;
et du Lycée des Arts.

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QUATUOR

p *rF* *p* *F* *dol* *cres* *p* *F* *p* *F* *p* *F* *tr* *F* *tr*

Premiere fois *diminuando* *dol* *F* *tr* *F* *tr* *F* *tr* *F*

Premiere fois

cres

Seconde fois

diminuando

F

dol

F

F

F

F

F

F

F

F

90

VIOLINO PRIMO

Allegro

MINUETTO

F

p

F

p

cres

F

Andante

VIOLINO PRIMO

5

This block shows the right edge of the preceding page of the musical score, with several staves of music visible, including various melodic lines and trills.

This block contains the main musical staves on the right page. It begins with a series of staves featuring rapid sixteenth-note passages. Dynamics include *cres*, *F*, and *p*. A section labeled "Trio" begins with a key signature change to one sharp and a 4/4 time signature. The section concludes with a double bar line and the instruction "D.C." (Da Capo).

Andante

This block contains the musical staves for the "Andante" section. It begins with a 6/8 time signature and a *p* (piano) dynamic. The music features a mix of eighth and sixteenth notes, with some staves showing triplets and longer melodic lines. The section ends with a final staff marked with a repeat sign and a *rit* (ritardando) marking.

This image shows a page of musical notation for the operetta 'The Merry Widow' by Franz Lehár. The notation is written on a single staff with a treble clef and a key signature of one flat (B-flat). The music is characterized by a complex melody featuring many beamed sixteenth and thirty-second notes, trills, and ornaments. The piece concludes with a double bar line and a 'pp' (pianissimo) marking.

POŁACA

The musical score for 'POŁACA' is written for a single melodic line in 3/4 time. It consists of five staves of music. The key signature has one flat (B-flat). The score is characterized by rapid, ascending and descending runs, often with slurs and accents. Dynamics include piano (p), forte (f), and accents (acc). The first staff begins with a piano (p) dynamic and features several accents. The second staff starts with a piano (p) dynamic. The third staff includes a piano (p) dynamic and a forte (f) dynamic. The fourth staff features a forte (f) dynamic. The fifth staff begins with a piano (p) dynamic and includes a forte (f) dynamic. The score is a continuous melodic line with various articulations and dynamics.

Quatrieme Corde

This block shows the right edge of the preceding page, with the right ends of several musical staves visible. The notation includes various notes, rests, and dynamic markings like 'rF' and 'dol'.

This block contains the main musical score for the first violin part on page 7. It consists of ten staves of music. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several dynamic markings: 'F' (forte) at the beginning of the first staff, 'p' (piano) in the second staff, 'F' in the fifth staff, 'F' in the sixth staff, and 'dol' (dolce) in the eighth staff. There are also trill markings 'tr' and 'tr' in the fifth and sixth staves respectively. The music is written in a key with one flat (B-flat) and a common time signature. The staves are connected by wavy lines, indicating a continuous melodic line.

Violino Primo musical score, page 8. The score consists of 12 staves of music, primarily featuring sixteenth-note runs and slurs. The key signature is one flat (B-flat). The score includes various dynamic markings: *p* (piano), *rF* (ritardando forte), *F* (forte), *P* (piano), *cres* (crescendo), *dol* (dolce), *F* (forte), and *FF* (fortissimo). The music concludes with a double bar line.

All.^o moderato

II
QUATUOR

Violino Primo musical score, measures 81-90. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The tempo is marked 'All.^o moderato'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include 'dol' (dolce), 'cres' (crescendo), 'F' (forte), and 'p' (piano). Trills are indicated by 'tr'. The score is divided into two systems, with measures 81-88 on the first system and measures 89-90 on the second system. The page number '90' is centered at the bottom.

Continuation of the musical score on the right page. It shows measures 91-100. The notation continues with similar rhythmic and melodic patterns. Dynamic markings include 'dol', 'tr', 'sempre legato', and 'pp' (pianissimo). The page number '90' is visible at the bottom of the left page, indicating the start of this section.

VIOLINO PRIMO

11

This block shows the right edge of the left page of a musical score. It contains several staves of music, mostly obscured by the gutter of the book. Visible notation includes various note values, rests, and dynamic markings such as 'p' and 'tr'.

This block contains the main musical score for the Violino Primo part on page 90. The score is written in a single system across ten staves. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is characterized by rapid, flowing sixteenth-note passages, often grouped in beams. Performance instructions include *dol* (dolce), *sempre legato*, and *diminuando*. Dynamic markings such as *pp*, *f*, and *p* are used throughout. The page number '90' is printed at the bottom center.

Violino Primo musical score, measures 1-10. The music is in G major (one sharp) and 4/4 time. It features a series of sixteenth-note runs and slurs. Dynamic markings include **F** (forte) at measure 3 and **p** (piano) at measure 7. A trill (tr) is marked at the end of measure 10.

sempre piano

Andante

Violino Primo musical score, measures 11-16. The tempo is marked *Andante*. The music continues with flowing sixteenth-note passages. A trill (tr) is marked at measure 12. A sixteenth-note triplet (6) is marked at measure 15.

Violino Secondo musical score, measures 1-16. The music is in G major (one sharp) and 4/4 time. It features a series of sixteenth-note runs and slurs. Dynamic markings include **F** (forte) at measure 3 and **p** (piano) at measure 7. A trill (tr) is marked at the end of measure 10.

VIOLINO PRIMO

Allegro

MINUETTO

smorzando

dolce sempre legato

Trio

D.C.

Allegro non troppo

FINAL

90

Left page of musical score for Violino Primo, measures 1-12. The music is in G major (one sharp) and 4/4 time. It features a continuous eighth-note pattern. Measure 12 includes a dynamic marking of *mol* (molto) and a repeat sign with the instruction *2 fois* (two times).

Right page of musical score for Violino Primo, measures 13-90. The music continues with the eighth-note pattern. Measure 13 has a dynamic marking of *p* (piano). Measure 14 has a dynamic marking of *F* (forte). Measure 15 has a dynamic marking of *cres* (crescendo). Measure 16 has a dynamic marking of *p* (piano). Measure 17 has a dynamic marking of *cres* (crescendo). Measure 18 has a dynamic marking of *p* (piano). Measure 19 has a dynamic marking of *F* (forte). Measure 20 has a dynamic marking of *p* (piano). Measure 21 has a dynamic marking of *F* (forte). Measure 22 has a dynamic marking of *p* (piano). Measure 23 has a dynamic marking of *F* (forte). Measure 24 has a dynamic marking of *p* (piano). Measure 25 has a dynamic marking of *F* (forte). Measure 26 has a dynamic marking of *p* (piano). Measure 27 has a dynamic marking of *F* (forte). Measure 28 has a dynamic marking of *p* (piano). Measure 29 has a dynamic marking of *F* (forte). Measure 30 has a dynamic marking of *p* (piano). Measure 31 has a dynamic marking of *F* (forte). Measure 32 has a dynamic marking of *p* (piano). Measure 33 has a dynamic marking of *F* (forte). Measure 34 has a dynamic marking of *p* (piano). Measure 35 has a dynamic marking of *F* (forte). Measure 36 has a dynamic marking of *p* (piano). Measure 37 has a dynamic marking of *F* (forte). Measure 38 has a dynamic marking of *p* (piano). Measure 39 has a dynamic marking of *F* (forte). Measure 40 has a dynamic marking of *p* (piano). Measure 41 has a dynamic marking of *F* (forte). Measure 42 has a dynamic marking of *p* (piano). Measure 43 has a dynamic marking of *F* (forte). Measure 44 has a dynamic marking of *p* (piano). Measure 45 has a dynamic marking of *F* (forte). Measure 46 has a dynamic marking of *p* (piano). Measure 47 has a dynamic marking of *F* (forte). Measure 48 has a dynamic marking of *p* (piano). Measure 49 has a dynamic marking of *F* (forte). Measure 50 has a dynamic marking of *p* (piano). Measure 51 has a dynamic marking of *F* (forte). Measure 52 has a dynamic marking of *p* (piano). Measure 53 has a dynamic marking of *F* (forte). Measure 54 has a dynamic marking of *p* (piano). Measure 55 has a dynamic marking of *F* (forte). Measure 56 has a dynamic marking of *p* (piano). Measure 57 has a dynamic marking of *F* (forte). Measure 58 has a dynamic marking of *p* (piano). Measure 59 has a dynamic marking of *F* (forte). Measure 60 has a dynamic marking of *p* (piano). Measure 61 has a dynamic marking of *F* (forte). Measure 62 has a dynamic marking of *p* (piano). Measure 63 has a dynamic marking of *F* (forte). Measure 64 has a dynamic marking of *p* (piano). Measure 65 has a dynamic marking of *F* (forte). Measure 66 has a dynamic marking of *p* (piano). Measure 67 has a dynamic marking of *F* (forte). Measure 68 has a dynamic marking of *p* (piano). Measure 69 has a dynamic marking of *F* (forte). Measure 70 has a dynamic marking of *p* (piano). Measure 71 has a dynamic marking of *F* (forte). Measure 72 has a dynamic marking of *p* (piano). Measure 73 has a dynamic marking of *F* (forte). Measure 74 has a dynamic marking of *p* (piano). Measure 75 has a dynamic marking of *F* (forte). Measure 76 has a dynamic marking of *p* (piano). Measure 77 has a dynamic marking of *F* (forte). Measure 78 has a dynamic marking of *p* (piano). Measure 79 has a dynamic marking of *F* (forte). Measure 80 has a dynamic marking of *p* (piano). Measure 81 has a dynamic marking of *F* (forte). Measure 82 has a dynamic marking of *p* (piano). Measure 83 has a dynamic marking of *F* (forte). Measure 84 has a dynamic marking of *p* (piano). Measure 85 has a dynamic marking of *F* (forte). Measure 86 has a dynamic marking of *p* (piano). Measure 87 has a dynamic marking of *F* (forte). Measure 88 has a dynamic marking of *p* (piano). Measure 89 has a dynamic marking of *F* (forte). Measure 90 has a dynamic marking of *p* (piano).

III
QUATUOR

Grave

stacato

Violino Primo score for measures 1-90. The score is in treble clef with a key signature of two sharps (F# and C#). It begins with a *Grave* tempo marking and a *p* (piano) dynamic. The first system contains measures 1-4, featuring a *stacato* instruction. The second system contains measures 5-8. The third system contains measures 9-12, with a tempo change to *Allegro* and a *dol* (dolce) marking. The fourth system contains measures 13-16, with trills (*tr*) indicated. The fifth system contains measures 17-20, with a *p* dynamic. The sixth system contains measures 21-24, with a *p* dynamic. The seventh system contains measures 25-28, with a *p* dynamic. The eighth system contains measures 29-32, with a *p* dynamic. The ninth system contains measures 33-36, with a *p* dynamic. The tenth system contains measures 37-40, with a *p* dynamic. The eleventh system contains measures 41-44, with a *p* dynamic. The twelfth system contains measures 45-48, with a *p* dynamic. The thirteenth system contains measures 49-52, with a *p* dynamic. The fourteenth system contains measures 53-56, with a *p* dynamic. The fifteenth system contains measures 57-60, with a *p* dynamic. The sixteenth system contains measures 61-64, with a *p* dynamic. The seventeenth system contains measures 65-68, with a *p* dynamic. The eighteenth system contains measures 69-72, with a *p* dynamic. The nineteenth system contains measures 73-76, with a *p* dynamic. The twentieth system contains measures 77-80, with a *p* dynamic. The twenty-first system contains measures 81-84, with a *p* dynamic. The twenty-second system contains measures 85-88, with a *p* dynamic. The twenty-third system contains measures 89-90, with a *p* dynamic.

Violino Secondo score for measures 1-90. The score is in treble clef with a key signature of two sharps (F# and C#). It begins with a *2^d fois* marking. The first system contains measures 1-4. The second system contains measures 5-8. The third system contains measures 9-12. The fourth system contains measures 13-16. The fifth system contains measures 17-20. The sixth system contains measures 21-24. The seventh system contains measures 25-28. The eighth system contains measures 29-32. The ninth system contains measures 33-36. The tenth system contains measures 37-40. The eleventh system contains measures 41-44. The twelfth system contains measures 45-48. The thirteenth system contains measures 49-52. The fourteenth system contains measures 53-56. The fifteenth system contains measures 57-60. The sixteenth system contains measures 61-64. The seventeenth system contains measures 65-68. The eighteenth system contains measures 69-72. The nineteenth system contains measures 73-76. The twentieth system contains measures 77-80. The twenty-first system contains measures 81-84. The twenty-second system contains measures 85-88. The twenty-third system contains measures 89-90.

This block shows the right edge of the preceding page, featuring several staves of musical notation. The notation includes various note values, rests, and dynamic markings such as *tr* (trill) and *F* (forte). The staves are partially cut off by the left margin.

This block contains the main musical score for the first violin part on page 17. The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of ten staves of music. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. Dynamic markings are present throughout, including *2.^d fois* (second time), *F* (forte), *P* (piano), and *tr* (trill). The score concludes with a double bar line and a repeat sign at the end of the tenth staff.

ANDANTE
non troppo

Violino Primo score, starting with 'ANDANTE non troppo'. The music is in 2/4 time, key of D major. It features a series of eighth-note patterns, some with slurs and accents. The score includes first and second endings, marked '1. fois' and '2. fois'. The page number 90 is at the bottom.

MINUETTO
Allegro

Trio

Partial view of musical notation from the previous page, showing various musical staves with notes and rests.

Musical notation for the first system of the Violino Primo part, featuring a treble clef, key signature of one sharp (F#), and a 3/4 time signature. The notation includes a forte (F) dynamic marking and a diminuendo marking.

MINUETTO
Allegro

Musical notation for the Minuetto section, starting with a treble clef, key signature of one sharp (F#), and a 3/4 time signature. The notation includes a forte (F) dynamic marking and a dol marking.

Musical notation for the second system of the Minuetto section, featuring a treble clef, key signature of one sharp (F#), and a 3/4 time signature. The notation includes various musical notes and rests.

Trio

Musical notation for the Trio section, starting with a treble clef, key signature of one sharp (F#), and a 3/4 time signature. The notation includes a forte (F) dynamic marking.

Musical notation for the third system of the Trio section, featuring a treble clef, key signature of one sharp (F#), and a 3/4 time signature. The notation includes various musical notes and rests.

FINALE
Allegro

The main musical score for Violino Primo, measures 1-90, is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The music is in the key of D major. It begins with a piano (p) dynamic. The score consists of 14 staves of music. The first staff starts with a treble clef, a key signature of two sharps, and a 2/4 time signature. The music is written in a continuous, flowing style with many sixteenth and thirty-second notes. The dynamics range from piano (p) to forte (f). The score ends with a measure marked with a '1' and a fermata.

The continuation of the musical score for Violino Primo, measures 91-120, is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The music is in the key of D major. It begins with a forte (f) dynamic. The score consists of 10 staves of music. The first staff starts with a treble clef, a key signature of two sharps, and a 2/4 time signature. The music is written in a continuous, flowing style with many sixteenth and thirty-second notes. The dynamics range from forte (f) to piano (p). The score ends with a measure marked with a '1' and a fermata.

F
 F
 F
 F
 F
 P
 P
 P
 P
 P
 P
 F

7
 1
 1
 1
 1
 1
 1
 1
 1
 1
 1
 1

Grave par Joannès
 90
 FIN

Trois Nouveaux
QUATUORS
 Pour

Deux Violons, Alto et Violoncelle

DÉDIÉS

à Monsieur Ardisson

Par
LOUIS JADIN

*Membre du Conservatoire de Musique Impériale,
 et du Lycée des Arts.*

3^e Liv. de Quatuors **2**

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Par M. de la Chapelle

Moderato

90

3

Andante

Andante

p

pp

POLACA

Polaca musical score for Violino Secondo. The score consists of 14 staves of music. Dynamics include *p*, *f*, and *ff*. The piece concludes with a double bar line.

II

Allegro Moderato

QUATUOR

Quatuor musical score for Violino Secondo. The score consists of 2 staves of music. Dynamics include *f* and *dol*.

Musical score for Violino Secondo, page 5. The score consists of 18 staves of music in G major (one sharp). It features various musical notations including treble clefs, key signatures, and dynamic markings such as 'f', 'p', 'cres', 'FF', 'sostenuto', and 'diminuendo'. The music includes complex rhythmic patterns, slurs, and repeat signs.

Andante

Andante section, 3/4 time signature, key of B-flat major. The music features a series of eighth and sixteenth notes, often beamed together. Dynamics include *p* (piano) and *smorzando* (diminuendo). The section concludes with a double bar line.

MINUETTO
Allegro

Minuetto section, 3/4 time signature, key of B-flat major. The tempo is marked Allegro. The music consists of rapid sixteenth-note passages. Dynamics include *p* (piano), *F* (forte), and *FF* (fortissimo). The section ends with a double bar line and a repeat sign.

FINAL
Allegro
non troppo

Final section, 2/4 time signature, key of B-flat major. The tempo is marked Allegro non troppo. The music features eighth-note patterns. Dynamics include *p* (piano). The section concludes with a double bar line and a repeat sign.

1. fois 1 2. fois

F *p* *cres* *dol*

90

III
QUATUOR

Grave

Grave

p

All?

p

tr

p

F

p

rF

rF

rF

rF

F

1. fois

F

p

2. fois

F

p

F

p

tr

F

p

tr

F

p

90

Andante non troppo

1. fois 2. fois

cres

FF

Allegro

VIOLINO SECONDO

MINUETTO

MINUETTO

1 2 3 4 5 6 7 8 9 10

11 12 13 14

1 2 3 4 5 6

7 8 9 10 11 12 13 14

Trio 2

F

2

D.C.

FINAL

FINAL

Allegro

p

1

F

p

p

p

p

stacato

cres

F

107

Musical score for Violino Secondo, page 11. The score consists of 15 staves of music in G major (one sharp). The music is written in a single system. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is primarily composed of eighth and sixteenth notes, often beamed together in groups. Dynamic markings include 'p' (piano) at the beginning of the first staff, 'F' (forte) on the fifth staff, 'F' (forte) on the eighth staff, 'p' (piano) on the tenth staff, 'stacato' on the eleventh staff, 'cres' (crescendo) on the eleventh staff, 'F' (forte) on the twelfth staff, and 'p' (piano) on the thirteenth staff. There are also articulation marks like '1' and '3' above notes. The score ends with a double bar line on the fifteenth staff.

Trois et Nouveaux

QUATUORS

Pour

Deux Violons, Alto et Violoncelle

DÉDIÉS

à Monsieur Ardisson

Par

LOUIS JADIN

*Membre du Conservatoire de Musique Impériale,
et du Lycée des Arts.*Liv. de Quatuors **2** ————— Prix 9^{fr}*Propriété des Editeurs. Déposé à la Bibliothèque Impériale.*

A PARIS

*Chez M.^{me} DUHAN et Comp.^{te} Editeurs de Musique et M.^{de} d'Instruments.
Boulevard Montmartre, N.º 1050. près le Jardin Boulaivilliers.*

(90)

*Dépôt de Véritables Cordes de Naples.**Fait par Sancier.*

QUATUOR

QUATUOR

Moderato

The musical score consists of ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It starts with a piano (P) dynamic marking. The second staff has a forte (F) dynamic at the beginning and a crescendo (cres) marking. The third staff includes markings for 'dol' (dolce), 'cres', and 'P'. The fourth staff has a forte (F) dynamic. The fifth staff continues the melodic development. The sixth staff features a first ending bracket labeled 'I' with a forte (F) dynamic. The seventh staff shows a first ending bracket labeled 'Premiere fois' and a first ending bracket labeled 'I' with a forte (F) dynamic. The eighth staff has a second ending bracket labeled 'Seconde fois' and a fortissimo (FP) dynamic. The ninth staff includes a crescendo (cres) marking and a forte (F) dynamic. The tenth staff concludes the piece.

MINUETTO *All^{to}* $\frac{3}{4}$

First system: Treble and bass staves with notes and chords. Dynamics: *F*, *p*, *F*.

Second system: Treble and bass staves. Dynamics: *p*, *F*.

Third system: Treble and bass staves. Dynamics: *p*, *F*.

Fourth system: Treble and bass staves. Dynamics: *F*, *p*, *F*.

Fifth system: Treble and bass staves. Dynamics: *p*, *F*. Trills (*tr*) are marked above several notes.

Sixth system: Treble and bass staves. Dynamics: *p*, *F*. A section marked "Trio 4." begins with a key signature change to one sharp.

Seventh system: Treble and bass staves. Dynamics: *p*, *F*. A section marked "4" is indicated.

Eighth system: Treble and bass staves. Dynamics: *p*, *F*. A section marked "4" is indicated.

Ninth system: Treble and bass staves. Dynamics: *p*, *F*. A section marked "4" is indicated. The piece ends with a double bar line and the marking "D.C." (Da Capo).

Andante $\frac{6}{8}$

First system: Treble and bass staves. Dynamics: *p*.

Second system: Treble and bass staves.

Third system: Treble and bass staves.

Fourth system: Treble and bass staves.

Fifth system: Treble and bass staves. Dynamics: *pp*.

POLACA

POLACA

The musical score is written for two staves in 3/4 time. The key signature has one sharp (F#). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamic markings include *p* (piano), *f* (forte), and *dol* (dolce). The piece concludes with a double bar line.

II QUATUOR

Allegro Moderato

ALTO

145

Musical score for the Alto part of a Quatuor, measures 145-154. The score is written in 2/4 time, key of B-flat major (two flats), and common time (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *p* (piano), *F* (forte), *pp* (pianissimo), and *sostenuto* (sustained). Performance markings include *diminuendo* (diminishing), *solo* (solo), and *dol* (dolce). The piece concludes with a double bar line.

sostenuto

Andante

Andante

smorzando

All^o.

MINUETTO

[illegible]

All^o non tropo

FINAL

All^o non troppo



The first system of the musical score is for the piano. It begins with a treble and bass clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo/mood is marked 'All^o non troppo'. The music starts with a repeat sign followed by a series of eighth and sixteenth notes, some beamed together. A piano dynamic marking 'p' is placed below the first measure of the main melody.

Musical score for Alto, page 90. The score consists of 16 staves of music in 3/4 time, featuring various dynamics and articulations.

Key markings and dynamics include:

- FF** (Fortissimo) at the beginning of the 3rd staff.
- F** (Forte) at the beginning of the 2nd staff, and below the 7th, 10th, 11th, 12th, 13th, 14th, and 15th staves.
- p** (piano) at the beginning of the 3rd staff, below the 6th, 8th, 9th, 10th, 11th, 12th, 13th, 14th, and 15th staves.
- 1^{re} fois** (first time) and **2^d fois** (second time) markings above the 7th staff.
- 1** and **2** markings below the 7th staff.
- crec** (crescendo) markings below the 10th and 11th staves.

QUATUOR

90

123

90

MINUETTO *All.^o*

Musical score for Minuetto, Alto part. The piece is in 3/4 time with a key signature of two sharps (F# and C#). It begins with a piano (p) dynamic. The score consists of 11 staves. The first staff has a repeat sign and a first ending bracket. The second staff has a first ending bracket. The third staff has a first ending bracket. The fourth staff has a first ending bracket. The fifth staff has a first ending bracket. The sixth staff has a first ending bracket. The seventh staff has a first ending bracket. The eighth staff has a first ending bracket. The ninth staff has a first ending bracket. The tenth staff has a first ending bracket. The eleventh staff has a first ending bracket. The piece ends with a double bar line and a repeat sign.

Trio

F

FINAL *Allegro*

p

Musical score for Final, Alto part. The piece is in 2/4 time with a key signature of two sharps (F# and C#). It begins with a piano (p) dynamic. The score consists of 11 staves. The first staff has a first ending bracket. The second staff has a first ending bracket. The third staff has a first ending bracket. The fourth staff has a first ending bracket. The fifth staff has a first ending bracket. The sixth staff has a first ending bracket. The seventh staff has a first ending bracket. The eighth staff has a first ending bracket. The ninth staff has a first ending bracket. The tenth staff has a first ending bracket. The eleventh staff has a first ending bracket. The piece ends with a double bar line and a repeat sign.

p

crea

F

ALTO

11

Musical score for Alto, page 90. The score consists of 15 staves of music in G major (one sharp) and 3/4 time. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamics include piano (p), forte (f), and crescendo (cres). The piece concludes with a double bar line on the final staff.

Trois et Nouveaux

QUATUORS

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Deux Violons, Alto et Violoncelle

DÉDIÉS

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Eten per Sanpao.

QUATUOR

QUATUOR

p *cres* *F* *dol* *cres* *F* *piz* *arco* *F* *dol* *Première fois* *cres* *F* *Seconde fois* *FP* *FP* *FP* *FP* *FP* *FP* *FP* *FP* *P* *cres* *F* *P* *piz* *arco* *F* *P* *piz* *arco* *F* *P* *F* *P* *F*

VIOLONCELLO

Minuetto
Allegretto

Minuetto Allegretto

Violoncello

3/4

F

p

F

p

Trio

p

dol

1 2 3 4 5 6 7

2 3 4 5 6 7

cred

F

D.C. al

Andante

Andante

6/8

p

pp

POLACA

The score is written for a Violoncello in bass clef, 3/4 time, and B-flat major. It consists of 15 staves of music. The piece is titled "POLACA". The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The dynamics include *p* (piano), *F* (forte), *cresc* (crescendo), and *dol* (dolce). The score is numbered 90 at the bottom.

90

II.^{me}
QUATUOR

Allegro Moderato

VIOLONCELLO

1005

Violoncello part of a string quartet score, measures 89-90. The music is in C major, 2/4 time, and begins with a *dol* (dolce) marking. The first staff shows a melodic line with a *dol* marking. The second staff features a *cres* (crescendo) marking. The third staff has a *solo* marking. The fourth staff includes a *dol* marking. The fifth staff shows a *sostenuto* marking. The sixth staff has a *pp* (pianissimo) marking. The seventh staff includes a *diminuendo* marking. The eighth staff has a *p* (piano) marking. The ninth staff has a *p* marking. The tenth staff has a *p* marking. The eleventh staff has a *p* marking. The twelfth staff has a *p* marking. The thirteenth staff has a *p* marking. The fourteenth staff has a *p* marking. The fifteenth staff has a *p* marking. The sixteenth staff has a *p* marking. The seventeenth staff has a *p* marking. The eighteenth staff has a *p* marking. The nineteenth staff has a *p* marking. The twentieth staff has a *p* marking. The twenty-first staff has a *p* marking. The twenty-second staff has a *p* marking. The twenty-third staff has a *p* marking. The twenty-fourth staff has a *p* marking. The twenty-fifth staff has a *p* marking. The twenty-sixth staff has a *p* marking. The twenty-seventh staff has a *p* marking. The twenty-eighth staff has a *p* marking. The twenty-ninth staff has a *p* marking. The thirtieth staff has a *p* marking. The thirty-first staff has a *p* marking. The thirty-second staff has a *p* marking. The thirty-third staff has a *p* marking. The thirty-fourth staff has a *p* marking. The thirty-fifth staff has a *p* marking. The thirty-sixth staff has a *p* marking. The thirty-seventh staff has a *p* marking. The thirty-eighth staff has a *p* marking. The thirty-ninth staff has a *p* marking. The fortieth staff has a *p* marking. The forty-first staff has a *p* marking. The forty-second staff has a *p* marking. The forty-third staff has a *p* marking. The forty-fourth staff has a *p* marking. The forty-fifth staff has a *p* marking. The forty-sixth staff has a *p* marking. The forty-seventh staff has a *p* marking. The forty-eighth staff has a *p* marking. The forty-ninth staff has a *p* marking. The fiftieth staff has a *p* marking. The fifty-first staff has a *p* marking. The fifty-second staff has a *p* marking. The fifty-third staff has a *p* marking. The fifty-fourth staff has a *p* marking. The fifty-fifth staff has a *p* marking. The fifty-sixth staff has a *p* marking. The fifty-seventh staff has a *p* marking. The fifty-eighth staff has a *p* marking. The fifty-ninth staff has a *p* marking. The sixtieth staff has a *p* marking. The sixty-first staff has a *p* marking. The sixty-second staff has a *p* marking. The sixty-third staff has a *p* marking. The sixty-fourth staff has a *p* marking. The sixty-fifth staff has a *p* marking. The sixty-sixth staff has a *p* marking. The sixty-seventh staff has a *p* marking. The sixty-eighth staff has a *p* marking. The sixty-ninth staff has a *p* marking. The seventieth staff has a *p* marking. The seventy-first staff has a *p* marking. The seventy-second staff has a *p* marking. The seventy-third staff has a *p* marking. The seventy-fourth staff has a *p* marking. The seventy-fifth staff has a *p* marking. The seventy-sixth staff has a *p* marking. The seventy-seventh staff has a *p* marking. The seventy-eighth staff has a *p* marking. The seventy-ninth staff has a *p* marking. The eightieth staff has a *p* marking. The eighty-first staff has a *p* marking. The eighty-second staff has a *p* marking. The eighty-third staff has a *p* marking. The eighty-fourth staff has a *p* marking. The eighty-fifth staff has a *p* marking. The eighty-sixth staff has a *p* marking. The eighty-seventh staff has a *p* marking. The eighty-eighth staff has a *p* marking. The eighty-ninth staff has a *p* marking. The ninetieth staff has a *p* marking. The hundredth staff has a *p* marking. The hundred and first staff has a *p* marking. The hundred and second staff has a *p* marking. The hundred and third staff has a *p* marking. The hundred and fourth staff has a *p* marking. The hundred and fifth staff has a *p* marking. The hundred and sixth staff has a *p* marking. The hundred and seventh staff has a *p* marking. The hundred and eighth staff has a *p* marking. The hundred and ninth staff has a *p* marking. The hundred and tenth staff has a *p* marking. The hundred and eleventh staff has a *p* marking. The hundred and twelfth staff has a *p* marking. The hundred and thirteenth staff has a *p* marking. The hundred and fourteenth staff has a *p* marking. The hundred and fifteenth staff has a *p* marking. The hundred and sixteenth staff has a *p* marking. The hundred and seventeenth staff has a *p* marking. The hundred and eighteenth staff has a *p* marking. The hundred and nineteenth staff has a *p* marking. The hundred and twentieth staff has a *p* marking. The hundred and twenty-first staff has a *p* marking. The hundred and twenty-second staff has a *p* marking. The hundred and twenty-third staff has a *p* marking. The hundred and twenty-fourth staff has a *p* marking. The hundred and twenty-fifth staff has a *p* marking. The hundred and twenty-sixth staff has a *p* marking. The hundred and twenty-seventh staff has a *p* marking. The hundred and twenty-eighth staff has a *p* marking. The hundred and twenty-ninth staff has a *p* marking. The hundred and thirtieth staff has a *p* marking. The hundred and thirty-first staff has a *p* marking. The hundred and thirty-second staff has a *p* marking. The hundred and thirty-third staff has a *p* marking. The hundred and thirty-fourth staff has a *p* marking. The hundred and thirty-fifth staff has a *p* marking. The hundred and thirty-sixth staff has a *p* marking. The hundred and thirty-seventh staff has a *p* marking. The hundred and thirty-eighth staff has a *p* marking. The hundred and thirty-ninth staff has a *p* marking. The hundred and fortieth staff has a *p* marking. The hundred and forty-first staff has a *p* marking. The hundred and forty-second staff has a *p* marking. The hundred and forty-third staff has a *p* marking. The hundred and forty-fourth staff has a *p* marking. The hundred and forty-fifth staff has a *p* marking. The hundred and forty-sixth staff has a *p* marking. The hundred and forty-seventh staff has a *p* marking. The hundred and forty-eighth staff has a *p* marking. The hundred and forty-ninth staff has a *p* marking. The hundred and fiftieth staff has a *p* marking. The hundred and fifty-first staff has a *p* marking. The hundred and fifty-second staff has a *p* marking. The hundred and fifty-third staff has a *p* marking. The hundred and fifty-fourth staff has a *p* marking. The hundred and fifty-fifth staff has a *p* marking. The hundred and fifty-sixth staff has a *p* marking. The hundred and fifty-seventh staff has a *p* marking. The hundred and fifty-eighth staff has a *p* marking. The hundred and fifty-ninth staff has a *p* marking. The hundred and sixtieth staff has a *p* marking. The hundred and sixty-first staff has a *p* marking. The hundred and sixty-second staff has a *p* marking. The hundred and sixty-third staff has a *p* marking. The hundred and sixty-fourth staff has a *p* marking. The hundred and sixty-fifth staff has a *p* marking. The hundred and sixty-sixth staff has a *p* marking. The hundred and sixty-seventh staff has a *p* marking. The hundred and sixty-eighth staff has a *p* marking. The hundred and sixty-ninth staff has a *p* marking. The hundred and seventieth staff has a *p* marking. The hundred and seventy-first staff has a *p* marking. The hundred and seventy-second staff has a *p* marking. The hundred and seventy-third staff has a *p* marking. The hundred and seventy-fourth staff has a *p* marking. The hundred and seventy-fifth staff has a *p* marking. The hundred and seventy-sixth staff has a *p* marking. The hundred and seventy-seventh staff has a *p* marking. The hundred and seventy-eighth staff has a *p* marking. The hundred and seventy-ninth staff has a *p* marking. The hundred and eightieth staff has a *p* marking. The hundred and eighty-first staff has a *p* marking. The hundred and eighty-second staff has a *p* marking. The hundred and eighty-third staff has a *p* marking. The hundred and eighty-fourth staff has a *p* marking. The hundred and eighty-fifth staff has a *p* marking. The hundred and eighty-sixth staff has a *p* marking. The hundred and eighty-seventh staff has a *p* marking. The hundred and eighty-eighth staff has a *p* marking. The hundred and eighty-ninth staff has a *p* marking. The hundred and ninetieth staff has a *p* marking. The hundred and ninety-first staff has a *p* marking. The hundred and ninety-second staff has a *p* marking. The hundred and ninety-third staff has a *p* marking. The hundred and ninety-fourth staff has a *p* marking. The hundred and ninety-fifth staff has a *p* marking. The hundred and ninety-sixth staff has a *p* marking. The hundred and ninety-seventh staff has a *p* marking. The hundred and ninety-eighth staff has a *p* marking. The hundred and ninety-ninth staff has a *p* marking. The hundredth staff has a *p* marking.

Andante

Musical score for Violoncello, Andante section. The score consists of seven staves of music in 3/4 time, marked Andante. The key signature has two flats (B-flat and E-flat). The first staff begins with a piano (p) dynamic. The music features a variety of note values, including eighth and sixteenth notes, often beamed together. The section concludes with a smorzando (diminuendo) marking and a final double bar line.

Minuetto
Allegro

Musical score for Violoncello, Minuetto Allegro section. The score consists of seven staves of music in 3/4 time, marked Allegro. The key signature has two flats. The first staff begins with a piano (p) dynamic and ends with a forte (f) dynamic. The second staff begins with a forte (f) dynamic. The third staff begins with a piano (p) dynamic and ends with a forte (f) dynamic. The fourth staff begins with a fortissimo (ff) dynamic. The section concludes with a Trio section, marked with a double bar line and a first ending bracket. The Trio section begins with a piano (p) dynamic and ends with a first ending bracket. The section concludes with a D.C. (Da Capo) marking.

All^o non troppo

D.C.

FINAL

Musical score for Violoncello, FINAL section. The score consists of one staff of music in 2/4 time, marked FINAL. The key signature has two flats. The section begins with a piano (p) dynamic and ends with a double bar line.

VOLONCELLO

Violoncello musical score page 90. The page contains 18 staves of music in bass clef, 2/4 time signature, and B-flat major key. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamic markings include *F*, *FF*, *dol*, *P*, *cres*, and *F*. A repeat sign with first and second endings is present on the 7th staff. Fingerings are indicated by numbers 1 through 8. The page concludes with a double bar line.

QUATUOR

Grave *stacato*

p

p

1 2 3 4 5 6 7 8

All^o

p

F *p* *F* *p*

rF *rF* *rF* *rF* *rF*

1^{re} fois 2. fois

F *p* *rF* *F*

p *F* *p* *F*

p *F* *p* *F*

F *p* *F* *p*

90

First system of musical notation for Violoncello, measures 1-5. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes various rhythmic values, slurs, and dynamic markings: *rF*, *F*, and *p*.

Andante
non troppo

Second system of musical notation for Violoncello, measures 6-15. The tempo marking "Andante non troppo" is present. The notation includes various rhythmic values, slurs, and dynamic markings: *rF*, *F*, and *p*. There are also repeat signs with first and second endings labeled "1: fois" and "2: fois".

Minuetto.
Allegro

Violoncello part for Minuetto, Allegro. The score is in G major (one sharp) and 3/4 time. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first measure is marked with a 'p' (piano) dynamic. The piece features a series of eighth-note patterns, often beamed together. Fingering numbers (1-5) are indicated above various notes. A repeat sign appears after the first system. The piece concludes with a 'Trio' section marked with a 'F' (forte) dynamic and a repeat sign. The final measure is marked 'D.C.' (Da Capo).

FINAL

Allegro

Violoncello part for FINAL, Allegro. The score is in G major (one sharp) and 2/4 time. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first measure is marked with a 'p' (piano) dynamic. The piece features a series of eighth-note patterns, often beamed together. Fingering numbers (1-5) are indicated above various notes. A repeat sign appears after the first system. The piece concludes with a 'F' (forte) dynamic and a repeat sign. The final measure is marked 'D.C.' (Da Capo).

staccato

VIOLONCELLO

591

This page of a musical score for Violoncello contains 15 staves of music. The key signature is two sharps (F# and C#), and the time signature is 7/8. The music is characterized by rapid sixteenth-note passages and staccato articulation. Performance markings include *staccato*, *cres* (crescendo), *p* (piano), and *F* (forte). Fingerings are indicated by numbers 1 through 9 above the notes. The piece concludes with a double bar line at the end of the 15th staff.

